

THE CHICAGO-PHILADELPHIA ENTERPRISE

CHAPTER XIV

By H. E. Krehbiel

In his four tempestuous years at the Manhattan Opera House Mr. Hammerstein spun Ariadne threads which the historian of the future will probably find running through the maze of opera in New York for many years, and he will be credited with clear prescience as well as the qualities which my story of his career plainly discloses. The Metropolitan Opera Company apparently picked up one of these threads when it resolved to meet Mr. Hammerstein's challenge contained in his promise to incorporate original English opera in its repertory by establishing its great prize contest. It followed another somewhat deviously when it entered into an agreement to cooperate with the gentlemen who wished to give opera a local habitation and a name in Chicago and Philadelphia, and still another when it recognized the need of satisfying the demand for French opera which Mr. Hammerstein had created through the policy which had been pursued by Mr. Conried, and Mr. Gatti made it necessary to call in the help of the Chicago-Philadelphia, Philadelphia-Chicago company. Under the direction of Mr. Conried and his successor French opera, which had provided the high lights of Mr. Grau's concluding seasons, was permitted to



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